

ILLUSTRATED DESCRIPTION
OF THE

HŌ-Ō-DEN

(PHOENIX HALL)

AT THE

WORLD'S COLUMBIAN EXPOSITION





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THE HŌ-Ō-DEN

(PHOENIX HALL)

AN ILLUSTRATED DESCRIPTION
OF THE BUILDINGS ERECTED BY
THE JAPANESE GOVERNMENT AT
THE WORLD'S COLUMBIAN EXPO-
SITION, JACKSON PARK, CHICAGO

BY OKAKURA KAKUDZO

Director of the Tokyo Fine Art School

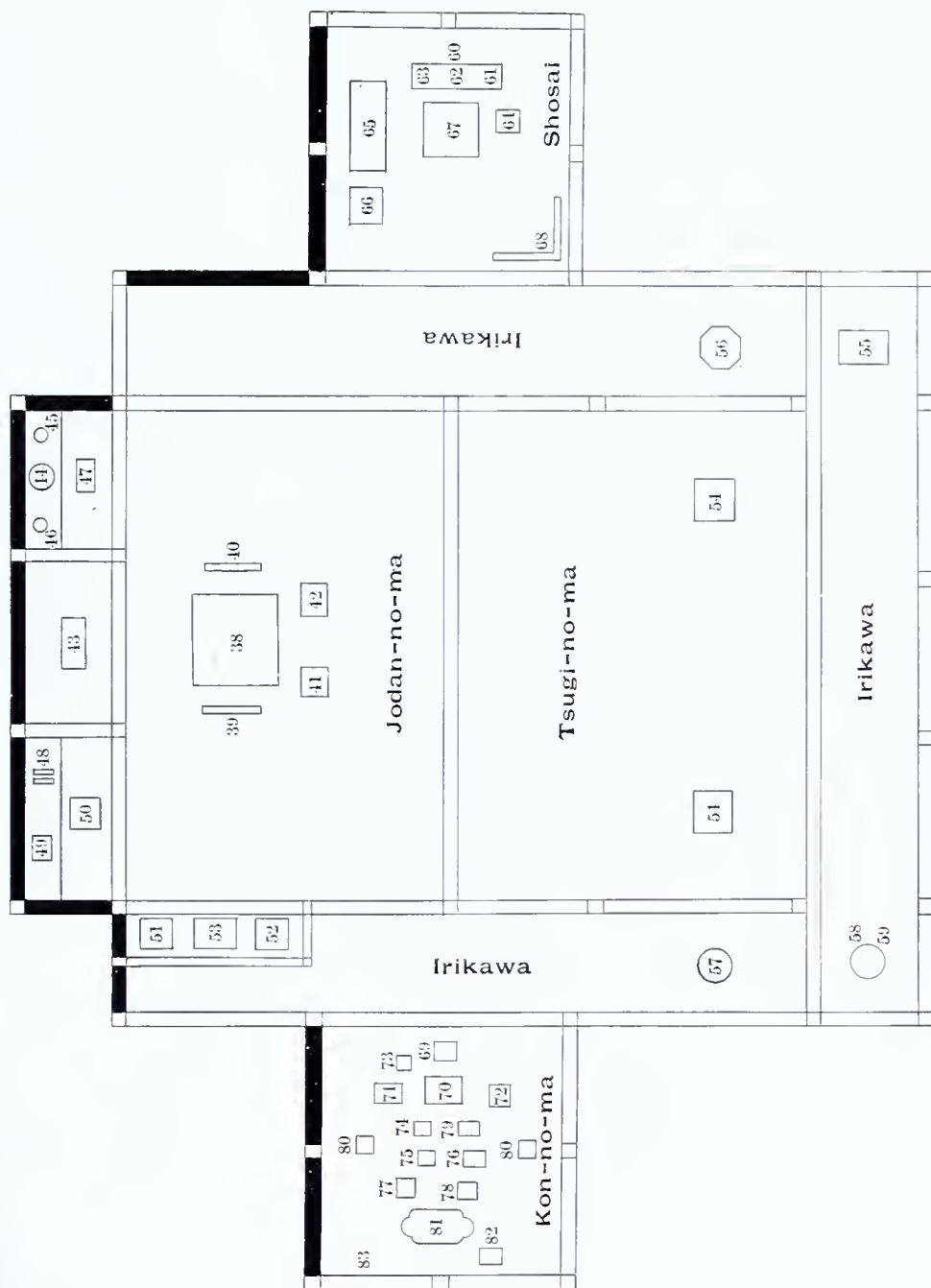
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TOKYŌ

K. OGAWA, PUBLISHER

1893

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TOKUGAWA ROOM.



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FRONT VIEW OF THE HŌ-Ō-DEN.

THE HŌ-Ō-DEN.

JAPAN, the Land of the Rising Sun, has been from ancient times considered the birthplace of the Hō-ō (or Phoenix).

The United States of America, her neighbor and warm friend, has organized an Exhibition which for magnitude and magnificence exceeds anything the world has ever before seen, and which is accompanied by all those tokens of success that are believed to follow the advent of the Hō-ō. Japan sympathizes with the work of this great and glorious undertaking. She has responded to the wishes of its promoters with the joy of the bird as it spreads its wings and carols its song in the heavens. She has come to the Exhibition laden with the treasures of that art which has been the heirloom of her people for the last thousand years.

The Hō-ō-den, or Phoenix Hall, which has been erected by the Imperial Japanese Commission, and will be presented to the city of Chicago at the close of the Exhibition, derives its name from its representation of the fabulous bird. This bird, to use a figure of speech, has flown swiftly over the wide Pacific Ocean bringing with it works of art from its native land, which though comparatively insignificant, may, it is hoped, in some degree contribute to the beauty of the World's Fair.

The Hō-ō is described by the ancients as having the head of a cock, the beak of a sparrow, a neck like a moving snake, feathers like dragon scales piled one upon another, the wings of a *Kirin* (a mythical animal), and a tail like that of a fish. Its plumage is brilliant with all the colors, the whole effect being one of supernatural beauty. Little difference exists between the male and the female. It is said to ascend for nine thousand miles into the heavens. Its song resembles the sound of the *Sho* (a Chinese musical instrument), the female accompanying the male, when he sings, in notes of marvelous

purity. The Chinese system of music had its origin in the song of the Hō-ō, the *Sho* being otherwise called the Hō-ō-*Sho*. The bird makes its home on the *Kiri* tree (*Paulownia Imperialis*), and lives only on the fruit of the bamboo. It is said never to feed upon live insects nor to tread upon live grasses; hence it has become an emblem of holiness and mercy.

The Chinese believed the bird to be a native of Japan. Their natural history mentions it as the bird of the Land of Refinement (*Kunshi-Koku*), a name given to Japan a thousand years ago. It is further said to make its appearance only when a sovereign is on the throne whose rule is full of love and mercy, free from the destruction of the life of man or the lower animals, and whose people are in the enjoyment of peace and prosperity.

It is because of these attributes that the bird has been made a decorative motif for objects of dignity and importance. The crown of the Empress, holy mirrors, the furniture of the Imperial Palaces, utensils for offerings to Shinto and Buddhist gods and temples, are all adorned with figures of the bird. Even the temple itself took the form of the Hō-ō. Such a building now stands in the town of Uji, near Kyoto, the ancient capital of Japan. It was built about A. D. 1052 by Fujiwara Yorimichi, and is said to have cost an enormous sum. "*Murray's Hand-Book to Japan*" contains the following description of it as it appears to-day: "The building beyond the lotus pond is the Hō-ō-Dō or Phœnix Hall, one of the most ancient wooden structures in Japan; perhaps the most original in shape, and formerly one of the most beautiful, though now, unfortunately, a good deal decayed. It derives its name from the fact that it is intended to represent a phœnix, the two-storied central part being the body, and the colonnades, right and left, the wings, while the corridor behind forms the tail. The ceiling is divided into small coffers inlaid with mother-of-pearl. Round the top of the wall runs a sort of frieze representing the twenty-five *Bosatsu* (Buddhist saints) and various female personages. The doors of the walls, right and left and behind the altar, are covered with ancient Buddhist paintings by Tamenari—now almost obliterated—of the nine regions of *Sukhavata* (Jap. Kubon Jōdo), the Pure Land in



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THE RAM-MA, BY TAKAMURA KO-UN.

the West, where the saints dwell according to their degree of merit.

The altar or stage was originally covered with *nashiji* gold lacquer inlaid with mother-of-pearl, and as every inch of the walls and columns was elaborately decorated with paintings, the effect of the whole when new must have been truly dazzling. On the roof are two phoenixes in bronze, three feet high, which serve as weathercocks."

Kinkakuji and Ginkakuji, noted temples in the suburbs of Kyoto, are richly embellished with carvings of the bird.

Many other edifices besides temples are decorated with the bird. And as showing how its significance as an art motif still exists, it may be added that the state coach used by His Majesty, the Emperor on the occasion of the promulgation of the Constitution in 1890, was ornamented with figures of the phoenix.

The Hō-ō-Den now exhibited is substantially a replica of the edifice at Uji, somewhat smaller in size and modified to adapt it for secular use.

In order to understand Japanese decorative art some idea of its history is essential. It may be divided into three periods ranging from A. D. 629 to 1550. The first is called the Tempei period and lasted till 805 A. D. About a century before this time Buddhism was introduced into Japan from China, and the influence of Chinese art soon began to make itself felt, driving out that purity and simplicity which were distinctively Japanese. The art of this period also shows traces of Indian, Greek and other western schools.

The second, or Fujiwara period, dates from A. D. 880 to 1150, an era in which the arts of refinement reached a high state of cultivation. The liberal patronage of the powerful Fujiwara family brought about a renaissance of pure Japanese taste. This reaction finally left its indelible mark not on art alone, but in the manners, customs and literature of the time.

The third period is A. D. 1350-1550 during the sway of the Ashikaga Shōguns, who also did much by their enlightened patronage to foster and develop art. Once more the influence of the Chinese school made its appearance, an influence which has not been eradicated to this day. The *cha-no-yu* (tea ceremonies) and other æsthetic practices belong to this period and

show the part played by Buddhism in restoring a tranquil state of mind to the people, so long disturbed by the internecine strife of the days preceding the establishment of the Ashikaga dynasty. In every phase of art the development of that time is marked by greater minuteness and elaboration of detail. But it is to the first of these periods, when the country was shut out from all contact with foreign ideas, that the student will find the source of whatever is original in the art of the people.

THE LEFT WING OF THE HALL.

The left wing of the Hō-ō-Den here erected is constructed in accordance with the principal architectural features of the Fujiwara epoch, specially copied from the Phœnix Hall at Uji, and from the apartments of the Imperial Palace at Kyoto. The floor is high and the pillars round instead of square as they were usually made at a later period. In buildings of this period the ceilings (*gotenjo*) were often partitioned out into segments filled with reliefs depicting flowers, birds or other objects. The sliding doors being a later invention, protection to the room is afforded by means of vertical shutters (*shitomi*) hung with bronze or iron hooks in the day-time to admit light; and let down at night. A folding door is attached to one side of the room. The room itself is modeled after the apartment of a courtier of high rank. The walls during the Fujiwara period were invariably decorated with paintings; later with white mortar or paper with small printed patterns. The *tokonoma*, or recess for hanging pictures, etc., not yet having been introduced, the walls or sliding paper doors (*shoji*) were elaborately ornamented with paintings of various kinds. In later times, the *ramma*, or ventilating panels near the ceiling of the room, were often beautifully carved, but during the Fujiwara period they were generally covered with paper and ornamented with paintings. In passages leading outside or to other rooms *misu*, a sort of window or door shade made of fine split bamboo was suspended. This *misu* is easily raised or dropped by means of a hook.

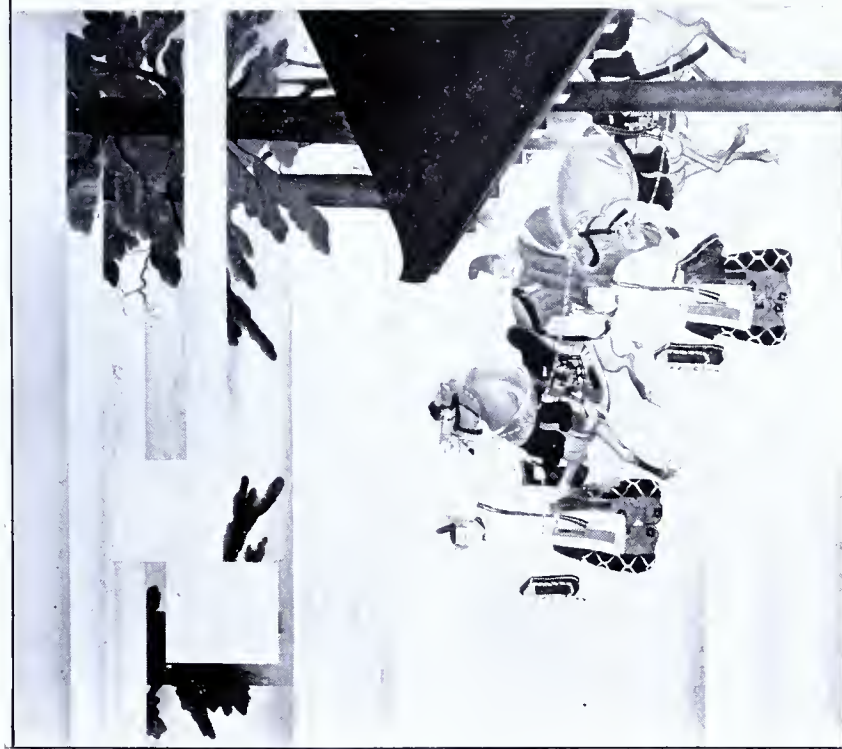
The arrangement of furniture and decorations within the left wing of the Hō-ō-Den is as follows:

1. **Oki-datami.** The *tatami* or mats now form a part of every household interior. Of late years it has become the custom to cover all the



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INTERIOR OF LEFT WING.



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THE KASUGA-MATSURI (A SHINTO FESTIVAL), BY KOSÉ SHOSEKI.



A SPRING SEA, BY KOSÉ SHOSEKI.

rooms of the house with the *tatami*. Four or five hundred years ago a part only of the room was reserved for them, hence the name *oki-da-tami*. They were made of a kind of reed called *imushiro* and edged with brocade. The seats of the host and guests upon the *tatami* were assigned by custom as denoted by (A) and (B).

2. **Kichō**, a screen or curtain to shut out draughts and secure privacy, made of thin material for summer use and thick for winter, and arranged so as to be rolled up by means of a band tied to the frame.
3. **Shitone**, cushions edged with Chinese silk, upon which the guests sit.
4. **Waki-iko**, an arm-rest, generally made of *shitan*, a species of hard wood brought from China.
5. **Bundai**, a writing stand ornamented with gold lacquer. Writing paper is placed on the same.
6. **Suzuri-bako**, a case for holding writing materials, which are—ink-stone, waterholder, brushes, ink-cake and small knife.
7. **Nikai-dana**, a double shelf-stand covered with brocade, and having string bows hung on the four sides.
8. **Karakushige**, containing perfumes for dresses and the hair, combs, scissors, powders, etc.
9. **Kagami-dai**, a mirror stand.
10. **Kwangen-dana**, a musical instrument stand.
11. **Tsuri-Kōro**, a hanging incense burner, often made of silver, with pores for the escape of the fumes. That exhibited is made of wood decorated with gold lacquer.

The pictures on the walls, beginning at the left, are :

1. A Spring Sea, by Kose Shoseki, professor of painting in the Tokyo Fine Art School.
2. The **Kasuga Matsuri**, by the same artist, being scenes in the grand religious festival held in February every year at Nara, one of the ancient capitals of Japan.
3. The Waterfall of Nachi, the highest in Japan, copied from a picture by Kose Kanaoka (A. D. 859-876), the great ancestor of the present artist, Kose Shoseki.
4. **Mushi-erami**, by the same, a scene depicting ladies engaged in catching insects noted for their sweet tinkling bell-like notes. These insects were formerly presented to the Emperor every autumn.
5. Hills in Autumn, by the same, a companion picture to A Spring Sea.

The square or rectangular spaces in the walls were reserved for poems, which took the place of criticisms upon the pictures.

The pictures above the *nageshi* or horizontal beam, are *kinkwa-cho* by the same artist, being patterns much used for palace decorations during the period under notice. The room is that occupied by the master of the house, and is always the

center of the whole building, with drawing rooms, bed rooms, and servants' quarters surrounding it.

The aristocracy of those days had nothing to do beyond attending to the ordinary social amenities of their position. They were occupied with the exchange of visits; musical and poetical gatherings, and other amusements. Naturally, too, in a somewhat over refined age, dressing was an important function for both ladies and gentlemen, and was especially elaborate and picturesque on ceremonial occasions.

THE RIGHT WING OF THE HALL.

The right wing of the Hō-ō-Den is in the style of the Ashikaga period, when Japan emerging from the civil wars of the two preceding dynasties, began a new art-life under the influence of Zen-Buddhism* and the teachings of the Chinese philosophers of the Sung dynasty. As a characteristic representation of the art of this epoch, the interior reproduces, with but slight changes, a room in Gin-kaku-ji (Silver Pavilion) a famous villa near Kyoto, built by the Shogun Ashikaga Yoshimasa in 1479, and after his death, converted into a monastery, or priests' residence.

The style of this period showed greater elaboration of details, and was less gaudy in tone than the preceding. Simplicity of treatment is apparent, but it only affects the surface; internally much care and finish characterizes the work. The exterior of this wing corresponds to that of the left wing; within, it is peculiar to the Ashikaga times. Its division of rooms, pillars, accommodation for seats, *tokonoma*, etc., all typify that age.

The two rooms represent the library and tea room. The library was originally the model of a reading-room which formed part of the suite of rooms of a Buddhist temple, the *tokonoma* being derived from a dais used for placing offerings to the gods, where a picture of Buddha together with an incense burner was always suspended. The *fukuro-dana* and *chigai-dana* were introduced about this time.

The arrangement of furniture and decorations is as follows:

12. Picture, mounted as a Kakemono.

13. Okimono, an ornament.

*So called from the Zen or "orthodox" sect of the Northern (*Mahayana*) school of Buddhists.



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LIBRARY IN RIGHT WING OF THE HŌ-Ō-DEN.



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TEA ROOM IN RIGHT WING OF THE HŌ-Ō-DEN.

14. *Saka-zuki*, a wine-cup.
15. *Yubin*, hot-water jar.
16. *Jin-bako*, incense box.
17. *Jikirō*, a lunch box.
18. *Kōgō*, incense case.
19. *Kobashi-tate*, incense-tongs stand.
20. *Daisu*, a stand for tea utensils.
21. *Furosaki byobu*, screen in front of tea-place.
22. *Omaru-bon*, round stand for tea utensils.
23. *Kōdansu*, small cabinet for incense.
24. *Hacha-tsubo*, jar for keeping tea.
25. *Suzuri*, an inkstone.
26. *Fude*, a brush.
27. *Sumi*, ink-cake.
28. *Fude-tate*, a brush rest.
29. *Mizu-ire*, water-holder.
30. *Ken-bio*, ink-stone screen.
31. *Bunchin*, a paper-weight.
32. *Inrō*, a seal case.
33. *Makimono*, a scroll, not meant to be hung up, used chiefly for manuscripts.
34. *Ikebana*, floral arrangement decoration.
35. *Kake-ka-gami*, a hanging mirror.
36. *Yobi-gane*, a cail-bell for servants.
37. *Shumoku*, a bell-rod.

In the *tokonoma* is a painting of mountain and river scenery by Kawabata Gyokushō, professor in the Tokyo Fine Art School.

Upon the *fusuma*, or sliding doors, is another picture by the same artist.

The library was used as a reception room, or place where the master of the household read, studied, or occupied himself in Buddhistic meditation. All the appurtenances laid out have these objects in view.

The *kakemono*, or hanging picture (12), is a study by the old master, Sesshu (A. D. 1421-1527), probably the greatest Japanese artist of the Chinese school of painting.

The tea room is used for performing the *cha-no-yu* (tea ceremonies), where all the appliances are specially noted for their simplicity of taste. The painting is by Professor Kawabata, as is also that on the small paper screen in the attached library.

The arrangement of utensils on the *daisu* is that which precedes the act of lighting the fire for the tea ceremony.

THE CENTRAL HALL.

This hall represents the style in vogue during the Tokugawa dynasty of Shōguns, a period extending from the beginning of the seventeenth century down to the restoration when the present Emperor came into power in 1868. The art of that time did not differ materially from that which flourished in the days of the Ashikagas. It shows, however, decided progress in many respects, owing to the peace and general prosperity enjoyed by the country for nearly three hundred years. The hall is a replica of a room in the old castle of Yedo (Tokyo).

JODAN-NO-MA.

The *jodan-no-ma*, the furthestmost and highest apartment of a suite of two or three rooms, used as a sitting-room for the prince, is raised above that where the attendants were in waiting. Flowers, birds, etc., often adorned the corridors.

The painting on the wall of the central room, depicting male and female phoenixes at play with their young, is by Professor Hashimoto, of the Tokyo Fine Art School, and his pupils. It is emblematic of the peaceful reign of the Tokugawa Shōguns.

The flower and fruit baskets painted on the small door are by Professor Kano Tomonobu, of the Tokyo Fine Art School. Flowers typify progress in the arts; and fruits, abundant harvests.

The painting of *botan* (peonies) is by Professor Hashimoto; and those in the corridor, of the plum tree, and rushes with water-fowl are by Professor Kawabata and his pupils.

The *fusuma* and wall are decorated with paintings of the *Kiri* (*Pautownia Imperialis*) and azaleas, as a summer design; other flowers for autumn; and wild-fowl for winter and spring.

The phoenixes and clouds on the ceiling are the work of the students of the Tokyo Fine Art School, as is also the painting of the flower (*tetsusenkwa*) on the lower part of the ceiling. Six-leaved flowers were always employed for the decoration of the imperial palaces, the notion of preserva-



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CENTRAL HALL : THE JODAN-NO-MA.



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CENTRAL HALL : THE SHIO-SAI.

tion from fire coming from ancient Eastern astrology, which represented water by the number six.

The *ramma*, or ventilating panels are decorated with elaborate carvings of phœnixes by Professor Takamura Kōun, of the Tokyo Fine Art School.

38. **Shitone**, and 39, **Waki-Oki**, are described above.

40. **Katana-kake**, or sword-rest with its belongings: (a) *Dai*, long sword, and *shō*, short sword, the two making the usual outfit of a gentleman; and a *sashi-zoye*, or dirk; (b) *Tachi*, another name for the long sword mounted in a special style, worn with a (c) *Waki-sashi*, or short sword; (d) *Sashi-zoye* or *aikuchi* used with the *tachi* on the field of battle, and often worn instead of the *waki-sashi* in time of peace.

41. **Kami-dai**, a paper stand. The paper is used instead of cloth for cleaning purposes.

Kami-osaye, or paper-weight, made of porcelain, is laid on it, the design representing Chinese children at play.

42. **Tabako-bon**, a tobacco box with smoking utensils.

43. **Okimono**, an ornament.

44. **Kōro**, an incense burner.

45. **Kōgo**, a box for holding incense.

46. **Kōhashi-tate**, with a complete set of incense utensils.

47. **Bonseki**, a stone ornament.

48. **Makimono**, or picture roll, a historical scene, painted by Sumiyoshi Jokei, a noted artist of the seventeenth century.

49. Picture album illustrating six celebrated Japanese poems.

50. **Midare-bako**, a box for scraps.

51. **Suzuri-bako**, already described.

52. **Ryoshi-bako**, a box for writing materia

53. **Kami**, paper with paper weight.

54. **Dai-hibachi**, a fire-box with wooden stand attached.

55. **Uguisu-kago**, a cage for the Japanese nightingale (*cestria cantans*).

56. **Yamagara-kago**, a cage for a species of wood-pecker, much prized for its liveliness.

57-58. Flower pots containing cherry blossoms and camellias

59. Screen in the corridor.

SHOSAI.

The *shosai* is a study or library situated on the left side of the upper chamber (*jōdan*) beyond the corridor. The paintings on the wall and *fusuma* are by students of the Tokyo Fine Art School. The fans floating in the stream and having minute subjects painted upon them are by several artists. A list follows:

1. Bats, by Kameoka Suyekichi.
2. Flowers, by Shimomura Seizaburo.

3. **Yamabuki**, the *Kerria japonica*, by Okamoto Katsumoto.
4. Lotus Flowers, by Shimada Tomoharu.
5. Picture Rolls, by Kojima Mitsuzane.
6. Elm Leaves, by Mizoguchi Teijiro.
7. The Moon, by Honda Yusuke.
8. Morning Scene, by Honda Yusuke.
9. Ivy Leaves, by Kuroda Tokumatsu.
10. Vine Leaves, by Shimada Yoshiya.
11. Baskets Filled with Stones for the Protection of River Banks.
By Shimomura Seizaburo.
12. Butterflies, by Yamada Otosaburo.
13. Pinks (*Dianthus superbus*), by Seki Yasunosuke.
14. Lady's Dress in Olden Times, by Mizoguchi Teijiro.
15. Bamboo, by Yokoyama Hidemaro.
16. Cormorant Fishing, by Shimomura Seizaburo.
17. Narcissus, by Miwa Seikoku.
18. Rice Plant and Sparrow, by Honda Yusuke.
19. Deer and Cryptomerias, by Uono Kiyoshi.
20. Flower, by Yokoyama Hidemaro.
21. The *Pyrus Spectabilis*, by Mizoguchi Teijiro.
22. Wistaria, by Kurata Tokumatsu.
23. Sea Scene, by Yokoyama Hidemaro.
24. Beggars with Monkeys, by Honda Yusuke.
25. Incense Ornament, by Shimomura Seizaburo.
26. Tea-flowers and Bird, by Uono Kiyoshi.
27. Spring Grasses, by Yokoyama Hidemaro.
28. Chrysanthemums, by Kameoka Suyekichi.
29. Storks in Water, by Okamoto Katsumoto.
30. Badger, by Yokoyama Hidemaro.
31. Snow Scene, by Miwa Seikoku.
32. Flower, by Miwa Seikoku.
33. Plum Trees, by Honda Yusuke.
34. Picking Leaves in Spring, by Yamada Otojiro.
35. Flowers, by Shiga Teizaburo.
36. Wistaria, by Shimada Tomoharu.
37. The *Forsythia Suspensa*, by Suzukawa Shinichi.
38. Flowers, by Suzukawa Shinichi.
39. The No Dance, by Shimomura Seizaburo.
40. Tortoises, by Shiga Teizaburo.
41. Bird and Plant, by Suzukawa Shinichi.
42. Camellias, by Suzukawa Shinichi.
43. Flowers, by Shiga Teizaburo.
44. Flowers, by Suzukawa Shinichi.
45. Dancing Mask, by Kameoka Suyekichi.
46. **Kiri** Fruit, by Suzukawa Teijiro.
47. Flowers, by Suzukawa Teijiro.
48. Mice, by Suga Kiichiro.
49. Fishes, by Hara Kuwanosuke.



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HŌ-Ō (PHOENIXES) AT PLAY, BY HASHIMOTO-GAHŌ.

50. Rushes, by Hara Kuwanosuke.
51. Drying Nets, by Suzukawa Shinichi.
52. Flowers, by Suzukawa Shinichi.
53. The Night Heron, by Hara Kuwanosuke.
54. Mandarin Duck, by Suzukawa Shinichi.
55. Cherry Tree, by Suga Kiichiro.
56. Maple Leaves Floating in Stream, by Shimomura Seizaburo.
57. A Dancing Scene, by Shimada Tomoharu.
58. Birds and Butterflies, by Shimomura Seizaburo.
59. Flower, by Shiga Teizaburo.
60. Arashi-Yama, near Kyoto, by Miwa Seikoku.
61. Water Chrysanthemum, by Shimada Yoshiya.
62. Lilies, by Kashiwao Tetsusaburo.
63. Autumn Leaves, by Shiga Teizaburo.
64. Flower, by Mizoguchi Teijiro.
65. Rabbits, by Ohashi Heikichi.
66. Fish, by Hara Iyoichi.
67. Lilies, by Shiga Teizaburo.
68. Plum Blossoms, by Shimada Yoshiya.
69. Lespedeza, by Kashiwao Tetsusaburo.
70. Cow and Cow-boy, by Shimada Yoshiya.
71. Playing Cards, by Saigo Ki.
72. Lotus and Birds, by Mizoguchi Teijiro.
73. Pine-tree and Rising Sun, by Mizoguchi Teijiro.
74. Egg-plant, by Suga Kiichiro.
75. Flowers, by Suzuki Shinichi.
76. Eularia japonica, by Shimomura Seizaburo.
77. Male Figure, by Shimada Kai.
78. Water and Bird, by Shiga Teizaburo.
79. Falling Flowers and Frogs, by Suga Kiichiro.

The appurtenances in this room comprise:

60. Lacquer table with raised designs. The articles upon it are as follows:
61. **Suzuri-bako**, containing ink-stone, etc.
62. Stationery for writing poems upon.
63. Paper-weight mirror-shaped, the back decorated with Cloisonne design, Tempei period.

Near the table are laid the following:

64. **Tebunko**, stationery case; exterior decorated with mother-of-pearl.
65. Book case and ornaments.
66. Poetry books.
67. **Shitone**, described above.
68. **Byobu**, or screen.

KON-NO-MA.

This room or chamber is situated on the right of the *jodan-no-ma* (upper chamber), beyond the corridor, the decoration

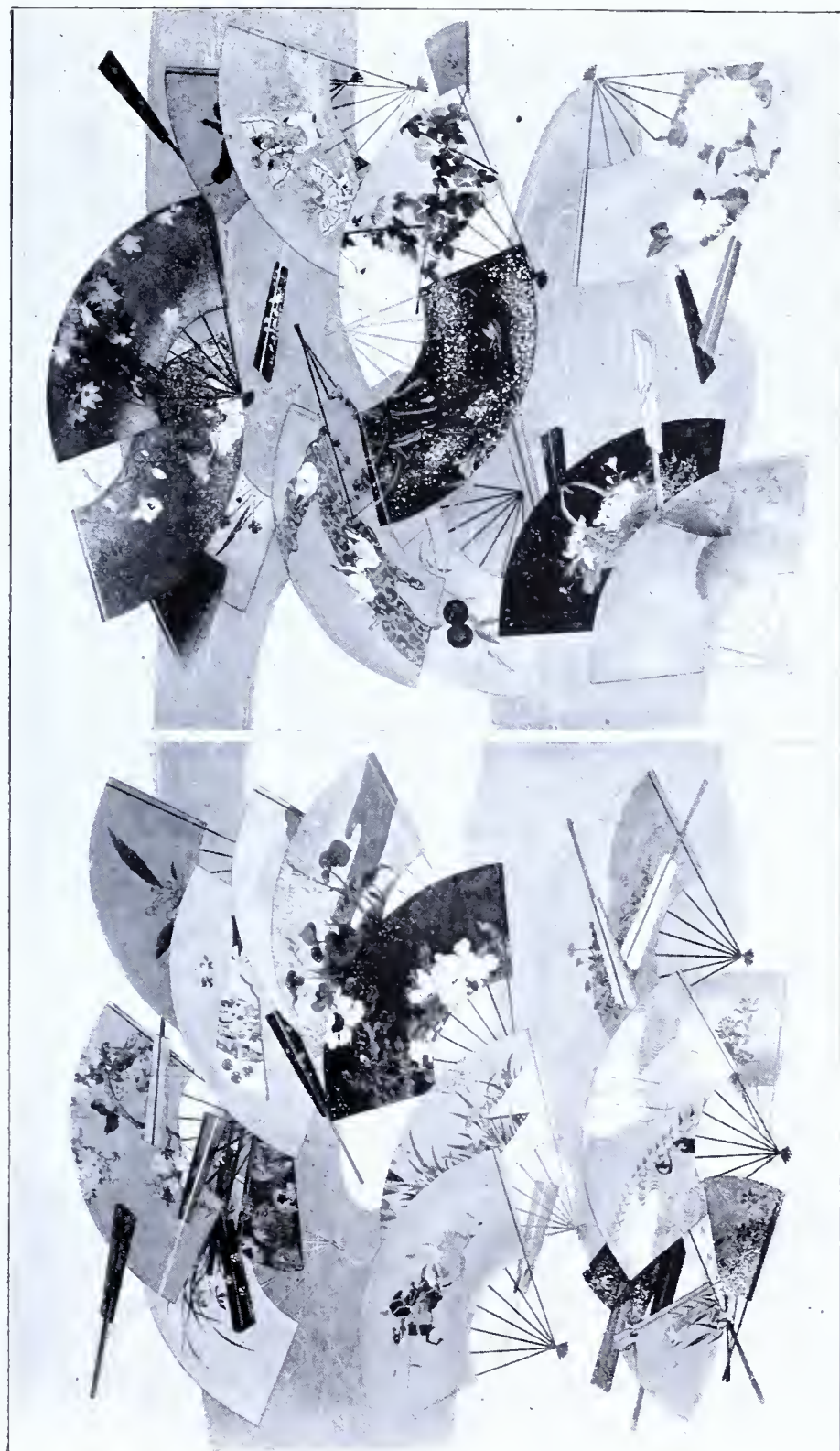
of the wall and *fusuma* being similar in design to that of the library. The paintings are all by artists of the Tokyo Fine Art School, *viz.*:

1. Persimmon Branches, by Miwa Seikoku.
2. Lilies, by Shimada Tomoharu.
3. Design with Butterflies, by Mizoguchi Teijiro.
4. Female Dancer in the costume of the Genroku Period, by Mizoguchi Teijiro.
5. Oak, by Kojima Mitsuzane.
6. Maple Leaves, by Kojima Mitsuzane.
7. Magnolias, by Saigo Meguru.
8. Wheat, by Saigo Meguru.
9. Water-plants, by Shimomura Seizaburo.
10. Water-fowl, by Shimada Kai.
11. Flowers, by Udon Kiyoshi.
12. Morning-glory, by Shimaoka Tsunezo.
13. The Butterfly Dance, by Shimada Kai.
14. Cucumbers, by Shimada Tomoharu.
15. Chestnut Branches, by Kameoka Suyekichi.
16. Flower Basket, by Saigo Meguru.
17. Carp, by Kurata Tokumatsu.
18. Hydrangea, by Udon Kiyoshi.
19. Moon with Cryptomerias, by Yamada Otsaburo.
20. Lotus, by Kojima Mitsumasa.
21. Old Books, by Yamada Otsaburo.
22. Banana tree, by Okamoto Katsumoto.
23. Sea-weeds and Shells, by Okamoto Katsumoto.
24. Cherry tree and Bird, by Shimada Kai.
25. **Biwa** (loquat) Blossoms, by Honda Yūsuke.
26. Flowers, by Shimaoka Tsunezo.
27. Plum and Maple Design, by Shimaoka Tsunezo.
28. Battledoor and Shuttlecock, decorated with Tokugawa crest, by Shimaoka Tsunezo.
29. Fujiyama, by Kameoka Suyekichi.
30. Horse racing at Kamo, Kyoto, by Honda Yusuke.
31. Flowers, by Shimaoka Tsunezo.
32. Peony, by Saigo Meguru.
33. Flowers, by Kameoka Suyekichi.
34. Rushes, by Yamada Otsaburo.
35. Lilies, by Miwa Seikoku.
36. Heron, by Saigo Meguru.
37. Dandelions, by Miwa Seikoku.
38. Flowers, by Mizoguchi Teijiro.
39. Cherry tree, by Shiga Seizan.
40. **Kiri** (*Paulownia japonica*) blossoms, by Suzukawa Shinichi.
41. Rice Fields, by Suzukawa Shinichi.
42. Pine Trees and Partridges, by Shiga Teijiro.



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CENTRAL HALL: THE KON-NO-MIA.



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THE WALL DECORATION OF THE KO-NO-MA.

43. River birds, by Kashiwao Tetsusaburo.
44. Roses, by Suzukawa Shinichi.
45. **Tsuzumi** (a kind of drum), by Shimomura Seizaburo.
46. Gentian, by Shimomura Seizaburo.
47. Flowers, by Shimomura Seizaburo.
48. Flowers, by Shimomura Seizaburo.
49. Grasses, by Shiga Teisaburo.
50. Lady's Boudoir in Olden Time, by Kameoka Suyekichi.
51. Sunflowers, by Kameoka Suyekichi.
52. Flowers, by Kameoka Suyekichi.
53. Flowers, by Kameoka Suyekichi.
54. Archery, by Kameoka Suyekichi.
55. Water-fowl, by Saigo Meguru.
56. Poppies, by Suzukawa Shinichi.
57. Flowers, by Shiga Seizan.
58. Azaleas, by Ogura Kaname.
59. The Star Festival, by Suzukawa Shinichi.
60. Dead Trees and Crows, by Tsutsumi Yucho.
61. Pine trees in Distance, by Shimomura Seizaburo.
62. Peach Blossoms, by Shimada Tomoharu.
63. Vegetables, by Suzukawa Shinichi.
64. Vegetables, by Shimomura Seizaburo.
65. View of Matsushima, by Suga Kiichiro.
66. Ancient Dance, by Shimomura Seizaburo.
67. Plants, by Suzukawa Shinichi.
68. Hawking in Olden Times, by Kameoka Suyekichi.
69. Plants, by Ogura Kaname.
70. Fowls with Old Tiles, by Shimomura Seizaburo.
71. Arrows, by Sayeki Tokusuke.
72. Butterflies, by Tanaka Tomotaro.
73. Bamboos, by Takino Chojun.
74. Geese, by Shiga Seizan.
75. Gold-fish, by Suga Kiichiro.
76. Vegetables, by Kameoka Suyekichi.
77. **Yashima** (No Dance), by Shimomura Seizaburo.
78. Autumn Scene, by Mizoguchi Teijiro.
79. Pine tree, by Shimomura Seizaburo.
80. Peaches, by Shimomura Seizaburo.
81. Peony, by Saigo Meguru.
82. Cherry trees and Waterfall, by Saigo Meguru.
83. Collecting Evergreens for New Year time, by Shimada Kai.
84. Grasses, by Shimomura Seizaburo.
85. Musical Instruments, by Shimomura Seizaburo.
86. Gourd, by Shimada Tomoharu.

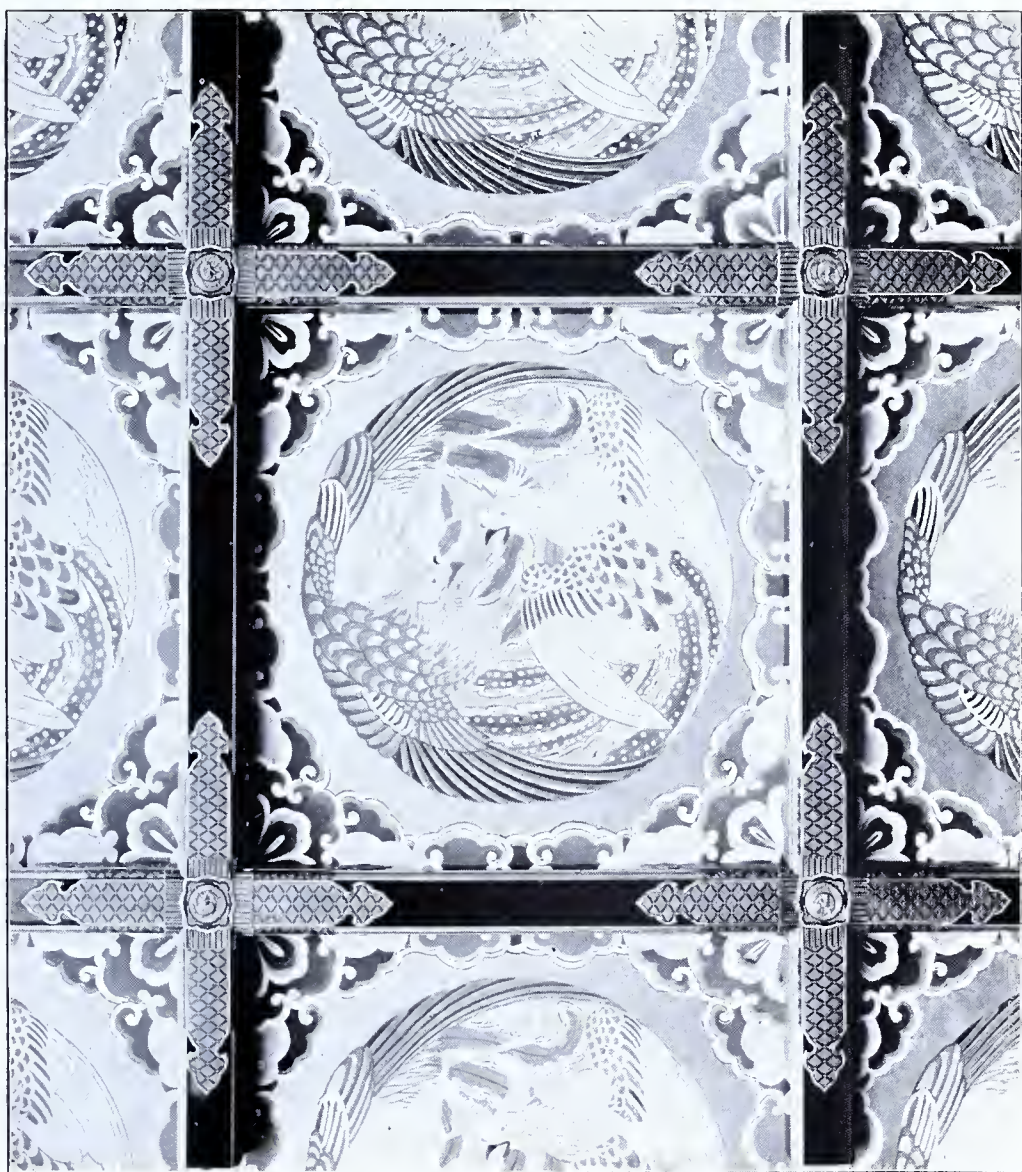
The name of *kon-no-ma* is given to an apartment where food is arranged before being presented to the host or guests. Even every day meals, should the occasion call for any cere-

mony, are prepared here. The order in which the different viands are served is as follows:

69. **Noshi.** Long and thin slices of dried sea-ear. This was originally served with *sake* (rice beer); later it became a simple ceremony. It is presented on a square table having holes on three sides of the stand. The stand is used on felicitous occasions.
70. The dishes for the first course consist of rice bowl, soup bowl, vegetable-soup bowl, raw-fish dish, pickled-vegetable dish and chop sticks. All the utensils are lacquered red inside and black outside, with raised designs.
71. Second course. Soup bowl, *hira*, or covered lacquered bowl, small vegetable dish.
72. Third course. Soup bowl, raw-fish dish and small vegetable dish.
73. Dish used for propitiatory offerings to the gods. This has lately much fallen into disuse.
74. Broiled-fish dish.
75. A small tub for holding boiled rice.
76. Stand for holding the lid of the rice tub
77. Vessel for holding hot water.
78. Vessel for holding cold water.
79. **Saké** cups.
80. A kettle or jug used for pouring *sake*.
81. **Shimadai**, a stand on which branches of bamboo, pine and plum, together with figures of the crane, tortoise, of an old man or woman, are arranged and set out, being emblematic of virtue, happiness and long life.
82. Box for confectionery.
83. Tea-cup used with the last. *Sake* is served with the first, second and third courses, the cups and dishes, however, being different. At each course both host and guests bow and exchange salutations.

The buildings of the Hō-ō-den are built of unpainted wood, and the principles of Japanese construction and proportion are wholly adopted. The roofs are covered with sheet copper according to the Japanese method.

The work of interior decoration was undertaken by the Tokyo Art Academy, and the furniture and art works in the exhibition are selected by the Imperial Museum. All represent the three epochs to which they belong. The principal design of the buildings was made by Masamichi Kuru, the Government Architect of Japan, and the builders are Okura & Co., who have sent a number of their workmen to Chicago.



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THE CEILING OF THE JODAN-NO-MA.



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THE WALL DECORATION OF THE SHIO-SAI.

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